

# THE ULTIMATE SIN

罪と罰

Words and Music by Ozzy Osbourne and Jake E. Lee

Vocal

E. Guitar 1

6th String = D

TAB

Feed Back

E. Guitar 2

6th String = D

TAB

Pick Portament

E. Bass

Drums

A Dm F/D E/D G/D Dm G/D F Dm

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Chords: Dm F/D E/D G/D Dm G/D F

Musical notation for guitar, including TAB and fret numbers.

Lyrics: O -

Annotations: M, H&H, S & S & S, P

Section B Chords: Dm F/D Dm Cadd9/D

Musical notation for guitar, including TAB and fret numbers.

Lyrics: ver-kill\_ e - nough is e - nough\_ There's noth-ing left of me to de - vour\_ You've  
 y way\_ I look at it now\_ The doors are closed and can - not be o - pened Bur -  
 warned you then\_ and I'm warn-ing you now\_ If you mess with me you're play-ing with fire\_

Annotations: M, S, Arpeggio



**B $\flat$**  **C/G to  $\text{D}^{\flat}$**  **1. Dm** **F/D E/D** **G/D Dm** **G/D F**

dead And that's the ul - ti - mate sin ——— And that's the ul - ti - mate sin ———  
 turned It was the ul - ti - mate  
 pent When it's the ul - ti - mate

HC & D

804

**F** **Dm** **F/D E/D** **G/D Dm** **G/D F**

An -

P

P&P

3

8

**E****2. Dm****F****Dm****C****B(♭9)**

sin \_\_\_\_\_

It was the ul - ti - mate

sin \_\_\_\_\_

It was the ul-ti-mate

First system of musical notation (measures 1-4). It includes vocal lines with lyrics, guitar harmonies with 'S' and 'g' markings, and a bass line. Measure 1 has a circled '3' above the guitar harmony. Measure 4 ends with a sharp sign on the vocal line.

**Dm**

It was the ul - ti - mate

**Dm****C****F**

sin \_\_\_\_\_

sin \_\_\_\_\_

Second system of musical notation (measures 5-8). It continues the vocal lines, guitar harmonies, and bass line from the first system. Measure 8 ends with a double bar line.

**F A B A/C#**

Measure 1: F major, A minor. Measure 2: B major. Measure 3: A/C# major.

**B G A**

Measure 4: B major. Measure 5: G major. Measure 6: A major.

Picking Tr. →



B $\flat$ 

C

Musical score for the first system, measures 1-8. The score is written for guitar and includes a TAB system. The key signature is B $\flat$  for measures 1-4 and C for measures 5-8. The guitar part features a series of eighth-note patterns with fingerings (15, 17, 18, 20, 15, 18, 17, 15) and a triplet of sixteenth notes. The TAB system shows fret numbers (15, 17, 18, 20, 15, 18, 17, 15) and a triplet of sixteenth notes. The bass line is a simple eighth-note pattern. The guitar part includes a 'Picking Tr.' (Picking Trill) in measure 8.

G Dm

F/D E/D

G/D Dm

G/D F

Dm

Musical score for the second system, measures 9-16. The score is written for guitar and includes a TAB system. The key signature is B $\flat$ . The guitar part features a series of eighth-note patterns with fingerings (15, 17, 18, 20, 15, 18, 17, 15) and a triplet of sixteenth notes. The TAB system shows fret numbers (15, 17, 18, 20, 15, 18, 17, 15) and a triplet of sixteenth notes. The bass line is a simple eighth-note pattern. The guitar part includes a 'Picking Tr.' (Picking Trill) in measure 16.

**Dm F/D E/D G/D Dm G/D F**

**I**

M M M M M M P&P P&P QC

M M M M M M P&P P&P QC

M M M M M M

M M M M M M

*D.S. to [B]*

**⊕ Coda**

**[H] Dm F/D E/D G/D Dm G/D F Dm**

sin ——— When it's the ul - ti - mate sin ——— When it's the ul - ti - mate

M M M M M M M M M M S

M M M M M M M M M S

8va

(15) (15) (15) (15)

P



**Dm F/D E/D G/D Dm G/D F**

sin \_\_\_\_\_ When it's the ul-ti-mate sin \_\_\_\_\_ When it's the ul - ti - mate

*8va*

**I Dm F/D E/D G/D Dm G/D F**

sin

**Dm F/D E/D G/D Dm G/D F**

Measure 1: **Dm**  
 Measure 2: **F/D**  
 Measure 3: **E/D**  
 Measure 4: **G/D**  
 Measure 5: **Dm**  
 Measure 6: **G/D**  
 Measure 7: **F**  
 Measure 8: **F**

**F Dm Dadd9 D**

Measure 9: **F**  
 Measure 10: **Dm**  
 Measure 11: **Dm**  
 Measure 12: **Dadd9**  
 Measure 13: **D**  
 Measure 14: **D**  
 Measure 15: **D**  
 Measure 16: **D**

# SECRET LOSER

シークレット・ルーザー

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**A** Em D C C/G D

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Em D C C/G D

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**B** Em C 1x tacet

Trapped in a lone - - ly bod - y  
Fight-ing a los - - ing bat - tle

I'm los - in' con - trol  
pre - tend-ing to win

Em C 1x tacet

Can't show my e - mo - tions and I'm  
Re - pent-ing to ho - ly un - knows

los - ing my soul  
pre - tend-ing to sin

**C** Dadd9 B/D# B/F# Em

Could it be that I'm ob - sessed with feed - ing my dis - ease  
All I do is hide the wounds where blood just won't con - geal



2. 3. **Em** **D** **C** **C/G** **D to  $\Phi$**

Los - er I'm a se - cret - los - er - now

**B** **A** **B** **A** **G** **B** **A** **B** **A** **B** **Em**

Though I'm the

**E** **C** **D** **Em** **G** **Em**

los - er there is no win - ner there's noth-ing left to win The hid-den



**C** **D** **B** **A** **B** **A** **B** **A**

rea - sons now in de - le - tion are lost in sin So heed my

cho

WC & HU

cho

TAB

**C** **D** **Em** **G** **Em**

warn - ing the time is dawn - ing I'll tell you here's the twist The truth is

cho

WC & HU

cho

TAB

**C** **D** **B**

ly - ing be-low the sur - face I don't ex - ist

cho

WC & HU

cho

TAB

Pick Portament







**G** Em C

See-ing is not \_\_\_\_\_ be - liev - ing \_\_\_\_\_ it don't mean a thing \_\_\_\_\_

harm →

harm →

**TAB**

12 7 7 5 5 5 5

Em C

Al-though it ap - pears \_\_\_\_\_ to be \_\_\_\_\_ that \_\_\_\_\_ the los - er is king \_\_\_\_\_

harm → 8va

harm →

**TAB**

12 12 5 5 5 5 7 7 7

**H** Dadd9 B7/D# Em

I can un - der - stand that what you see \_\_\_\_\_ you think \_\_\_\_\_ is real \_\_\_\_\_

Arpeggio →

Arpeggio →

Arpeggio → Pick Port.

Arpeggio → Pick Port.

Pick Port.

Pick Port.

**TAB**

0 0 7 7 0 0 7 7 0 0 8 7 0 0 8 7 0 0 2 0 0 0 0 0 0 0 2 0

**B C D Cmaj7**

But un - der - neath the sur - face is a wound that can - not heal yeah

8va harm

harm

**I Em D C C/G D**

Los - er I'm a se - cret los - er

M

**Em D C C/G D**

Los - er I'm a se - cret los - er

M

Repeat & F.O.



# NEVER KNOW WHY

ネバー・ノウ・ホワイ

Words and Music by Ozzy Osbourne and Jake E. Lee

**N.C.**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

**A C/A Am**

E-Bow

**C/A G C/A Am**

D.S. x Straight

**G** **F** **B** **C/A** **Am**

If we're of - fen - sive and pose a threat - You fear what  
 feel - ing how we ex - cite - You can-not  
 cold — and in dis - gust — Don't try to

**C/A** **G** **C/A** **Am** (after D.S.)

we re - pre-sent is a mess — You've missed the mes-sage that says it all — And you'll  
 rule ev - ery-bod-y in sight — But you con - demn — don't un - der - stand — And you'll  
 tame me you'll eat my — dust — I know that you know not what you do — That's why you'll

**G** **N.C.** **F** **N.C.**

nev - er know why Oh — no you'll nev - er know why — We  
 nev - er know why Oh — no you'll nev - er know why — We  
 nev - er know why Oh — no you'll nev - er know why — We

1. C/A Am C/A G

rock It's just a

This system contains the first five measures of the guitar piece. The vocal line starts with 'rock' and 'It's just a'. The guitar staves show a progression of chords: C/A, Am, C/A, and G. Fingering letters H, g, M, and P are placed above specific notes on the guitar staves.

2. C D N.C. C D Am to

rock, rock, rock\_ We rock, rock, rock\_ We

This system contains measures 6 through 10. The vocal line continues with 'rock, rock, rock\_' and 'We rock, rock, rock\_ We'. The guitar staves show a progression of chords: C, D, N.C., C, D, and Am. Fingering letters M, H&P, and a circled 4 are used to indicate specific techniques or fingerings.

C D N.C. F G Am

rock, rock, rock\_ You'll never know why We

This system contains the final five measures of the piece. The vocal line ends with 'rock, rock, rock\_', 'You'll never know why', and 'We'. The guitar staves show a progression of chords: C, D, N.C., F, G, and Am. Fingering letters M, H&P, and the number 10 are used to indicate specific techniques or fingerings.

**D** **Em** **F** **D** **Em** **C** **B**

rock  
1HC & Port. D 1HC & D (Ph) H g

1HC & Port. D 1HC & D (Ph) H g

12 12 12 12 12 7 9 7 9 9 7 7 9 9

5 4 3 2 6 5 4 3 2 7 6 5 4 3 2 1 2 3 4 5

**Em** **F** **D** **Em** **A** **G**

g cho & D g g cho & D g cho & D H&P&S H&P cho & D P gva---

g cho & D g g cho & D g cho & D H&P&S H&P cho & D P

14 12 12 15 15 15 14 12 12 15 15 15 16 15 17 17 15 17 15 13 15 13 15 13 12 15 15 15 15 12 12

5 4 3 2 6 5 4 3 2 7 6 5 4 3 2 1 2 3 4 5 10 9 8 7 6 5 4 3 2 1

**Em** **F** **D**

M M M

11 12 14 11 12 14 11 12 14 11 12 14 12 13 14 12 14 13 14 12 14 12 13 12 13 15 12 13 12 12 14 12 12 14

5 4 3 2 6 5 4 3 2 7 6 5 4 3 2 1 2 3 4 5 10 9 8 7 6 5 4 3 2 1



**C/A** **Am** **G** **F**

I leave you

*8va* -----

*g* *g* *M* *S* *S*

*17* *g* *g* *M* *S* *S*

*H* *g* *M* *S* *S*

*H* *g* *M* *S* *S*

*7* *8* *5* *5* *8* *6* *5* *6* *3* *3* *7* *5* *7*

*D.S. to* **B**

**Coda** **C** **D** **N.C.** **F** **G**

rock, rock, rock— You'll nev-er know why We

*M* *M* *H&P* *H&P*

*M* *M* *H&P* *H&P*

*M* *M* *H&P* *H&P*

*M* *M* *H&P* *H&P*

*3* *0* *3* *0* *3* *2* *3* *2* *5* *3* *6* *5* *3* *6* *5* *6* *6* *3* *6* *5* *6* *7* *5*

**C** **D** **N.C.** **C** **D** **Am**

rock, rock, rock— We rock, rock, rock— We

*M* *M* *H&P* *M* *M*

*M* *M* *H&P* *M* *M*

*M* *M* *H&P* *M* *M*

*M* *M* *H&P* *M* *M*

*3* *0* *3* *0* *3* *2* *3* *2* *5* *3* *5* *3* *7* *5* *7* *7* *7* *5* *7* *7* *7* *5* *7* *7* *7*



**C** **D** **N.C.** **F** **G**

rock, rock, rock— You'll nev-er know why— We

**C/A** **Am** **C/A** **G**

rock

**F** **C/A** **Am** **G** **F**

Port. cho cho&D &P Tr. Tr. Tr. P g

**C/A                      Am                      C/A                      G**

cho & D      H&P      Port. cho      U&D      H      P      H      H

g      g      g      g      g      g      g      g

15 15 12 15 15 15 13 15 13 12 12 12 15 15 15 15 13 12 13 13 12 14 12 13 12 12 13

H      g      M      H      P      M

H      g      M      H      P      M

**C/A                      Am                      G                      F**

cho & D      cho & D      cho & D      HC & D

g      g      g      g

12 13 15 15 17 17 15 12 13 15 15 17 17 15 17 17 15 19 19 19 19 17

H      g      M      M

H      g      M      M

**C/A                      Am                      C/A                      G**

cho & D      S      S      cho & D

g      g      g      g

19 19 19 20 17 17 17 17 19 20 17 17 17 17 19 19 20 20 17 20 20 17 20 20 17

H      g      M      H      P      M

H      g      M      H      P      M



# THANK GOD FOR THE BOMB

サンクゴッド

Words and Music by Ozzy Osbourne and Jake E. Lee

**A A G A G**

Vocal

E. Guitar 1

TAB

E. Bass

Drums

**B A G A G**

**A G A G E F**

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**F#m** **E**

Like moths to a flame — Is man nev-er gon-na change —  
 War is just an-oth-er game — Tai-lor made for the in - sane —  
 When war is ob-so - lete — I'll thank god for (the) war's de- feat —

**E. Guitar 2**

**F#m** **E**

Times seen un - told ag - gres - sion And in - flic-tion of — pain — If  
 But make a threat of their an - ni - hi - la - tion And no - bod - y wants to play — If  
 But an - y talk a - bout — hell — freez-ing o - ver Is all said with tongue in cheek — Un -

**D** **D** **B** **C#** **B**

that's the on - ly thing that's stop - ping war Then thank god for the  
 that's the on - ly thing that's keeps the peace Then thank god for the  
 til the day the war drums beat no - more I'll thank god for the

**E** **C#m** **B/C#** **C#m** **B/C#**

bomb Thank god for the bomb Thank god for the

**C#m** **B/C#** **C#m** **D** **D#** **E** **F** **F# to G**

bomb Thank god for the bomb (Nuke ya nuke ya)

K. Board →



**F A G A G**

1x only  
P&P&H&H&P&P&H&H&P&P&H&H&S  
P&P&H&H&P&P&H&H&P&P&H&H&S  
16 12 0 12 10 14 0 12 10 12 0 12 10 10

2x only  
M  
M  
10 12 14 12 12 12 14 12 12 12 0

**A G 1. A G E F**

2. **A** **G** **G** **C** **C(-5)**

To-day was to-mor - row yes - ter -

**E. Guitar 2**

Arpeggio

**Bsus4** **Em/B** **Bb6** **Bb**

day It's fun-ny how the time can slip a - way The face of the dooms - day clock - has

**E. Guitar 2**

Arpeggio



**A B A B**

Port. HC HC &D Arm Arm

Pick Port. g cho & Port. 1HU 1HU 1HU & D&P

Port. HC HC &D Arm Arm

Pick Port. g cho & Port. 1HU 1HU 1HU & D&P

**A B D E**

S cho&D H&P 1HC & D & P g P P S&P P&S P cho&D

S cho&D H&P 1HC & D & P g P P S&P P&S P cho&D

**D** **E**

H&H P&P H&H P&P H&H P&P H&H P&P cho&D & U&D

H&H P&P H&H P&P H&H P&P H&H P&P cho&D & U&D

9 10 12 12 10 9 9 10 12 12 10 9 9 10 12 12 10 9 11 11 11 11

**D** **E** **D** **D#** **E** **F** **F#** **G**

gva cho&H&D & P&P gva cho&D&cho&H&D&P&P& g

cho&H&D & P&P cho&D&cho&H&D&P&P& g

15 15 19 19 15 12 0 0 14 14 14 14 19 19 14 13 9 10 10 9 11 11 12 10 13 14

**I A G A G**

Musical score for the first system, measures 1-4. The guitar part features a melodic line with triplets and a bass line with a steady eighth-note pattern. The vocal part has a melody with lyrics "HC&D" and "HU".

**A G A G E F**

Musical score for the second system, measures 5-8. The guitar part continues the melodic line with triplets. The vocal part has a melody with lyrics "cho & D".

**⊕ Coda A G A G**

Musical score for the third system, measures 9-12. The guitar part features a melodic line with triplets and a bass line with a steady eighth-note pattern. The vocal part has a melody with lyrics "cho & D".

A G A G

A G A G

A G A G Bomb Sound . . . .

# NEVER

ネバー

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**A Am**

Vocal

E. Guitar 1

TAB

**Am** **B A** **G/A**

**D/A** **F/A**

after D.C. x

cho & D

cho & D

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beat of a heart that you hear in your mind — Some-thing's miss-ing but you can - not ex - plain —  
 birth of a doubt that was once your be - lief — Is drown-ing in the tears that you cry —  
 mem-ory of free - dom that im - pris-ons our heart — As we're greet-ed by the cold hand of fate —

**A** **G/A** <sup>3x</sup>(**G**) **D/A** <sup>3x</sup>(**D/F#**)

**F/A** <sup>3x</sup>(**F**) **D.C. time Omit 8 Bars** **D/F#**

You've searched your soul for feel - ing  
 It all re - mains a mys - tery For -

**G** **Cadd9** **E** **D/F#**

O - ver and o - ver now o - ver and o - ver now There is no use in dream-ing  
 ev - er and ev - er now ev - er and ev - er now The things that were are his - tory For -

**E. Guitar 2**

**G** **Cadd9** **D.C. time Omit 8 Bars** **E** **A** **G/A**

O-ver and o-ver now o-ver and o-ver now  
 ev-er and ev-er now ev-er and ev-er now

**TAB**

**D/A** **F/A**

**TAB**

**A** **G/A** **D/A**

**TAB**

**F/A** **2. 3.** **A** **B** **C** **F** **Fmaj9** **G** **E** **D** **E**

It is the It's nev-er too late to cry

& U&H&S & P & D&U& D&P

**TAB**

The musical score for 'It's Never Too Late for Good-Byes' is presented in two systems. The first system shows the vocal melody with lyrics and guitar chords (A, B, C, Fmaj9, G, E, D, C, B) above the staff. The second system shows the guitar accompaniment with a 'TAB' section below the staff, providing fret numbers and picking directions (up and down strokes) for each measure.

**A B C Fmaj9 G E D E**

It's nev-er too late to cry

**TAB**

SOLO

**YOU KNOW YOU WERE BORN TO DIE**

**THE VENGABOYS**

**Chorus**

You know you were born to die \_\_\_\_\_ Oh yeah

**Guitar**

**Chords:** A B C Fmaj9 G to E

**TAB:**

3 2 0 3

**Bass**

**TAB:**

3 2 0 3

**Guitar:** The guitar part is written in standard notation. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody is complex, featuring many accidentals and a 'harm Picking Tr.' (harmonic picking triplet) section. The guitar part is written in standard notation.

**Bass:** The bass part is written in standard notation. It features a steady eighth-note rhythm. The bass part is written in standard notation.

**Drums:** The drum part is written in standard notation. It features a simple pattern of eighth notes. The drum part is written in standard notation.

**D/E      D D/E H E      D E D/E**

Arm

Ph HC & D

P & S

Ph HC & D

P & S

**D/E      D D/E E      D E D/E      D D/E**

HC & D

H

Port. 1HC

1HU 1HU

HC & D

H

Port. 1HC

1HU 1HU

**E      D/F#      G      C**

WC & D

M

S

cho & 1HU

H&P

P & P

H&P

WC & D

M

S

cho & 1HU

H&P

P & P

H&P

## Coda

56

# LIGHTNING STRIKES

ライトニング・ストライクス

Words and Music by Ozzy Osbourne and Jake E. Lee

**A** F#m A F#m E

Vocal

E. Guitar 1

TAB

E. Bass

Drums

F#m A F#m

Won't you

Ph cho&D P P H H

Ph cho&D P P H H

**B** F#m A F#m E

lis - ten — 'cos I'm at it a - gain — Light - ning  
ma - ma — that you're gon-na be late — But not to

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**F#m** **A** **F#m** **E**

strik - ing — and on that you can de - pend —  
wor-ry — we'll just be rock-in' all — night —

1x Octave Lower

H&H H H H P

2x 1x H&H H H&H H H&H P

H&H H&H H&H

H

**C** **G** **A**

They say — that light - ning nev - er strikes — the same — place twice — Gods of  
The light - ning strikes — be - fore — you hear — the thun - der roar — We're be -

M M M M M M M M M M M M S M M

M M M M M M M M M M M M S M M

H

**F#m** **A** **F#m** **A**

thun-der — sit and watch the e - vent —  
com-ing — the chil-dren of the night —

P g

P g

H



**D**  $\text{E}$   $\text{A}$   $\text{F}\sharp\text{m}$   $\text{A}$

You know\_ I take no prison - ers My back's\_ to the wall  
 I'm not a - pol - o - giz - ing I am what I am  
 The sil - ver light is flash - ing As all turns to gold

**TAB**

**H**

$\text{E}$   $\text{A}$   $\text{F}\sharp\text{m}$   $\text{A}$

You know\_ I must be go - ing When des - ti - ny calls  
 There is no com - pro - mis - ing I don't give a damn  
 In my head voic - es scream - ing And I'm be - ing told

**TAB**

**M M**

$\text{G}$   $\text{A}$   $\text{Bm}$   $\text{D}$

Un - til I feel that thun - der shat - ter - ing my brain  
 Un - til I feel the thun - der boil - ing in my veins  
 If you will on - ly lis - ten you will hear them too I won't stop

**TAB**

**Ph** **H** **Ph**

**S**

**E** **Dadd9**

rock-in' all night rock-in' all night un - til the light - ning strikes a - gain

**E** **to Dadd9** **Badd9**

Rock-in' all night rock-in' all night un - til the light - ning strikes a - gain Oh

**1.** **F** **F#m** **A** **F#m** **E**

Tell your



**H** **D**

**Cadd9**

This system contains measures 1 through 6 of a musical piece. It features a vocal line with lyrics and guitar tablature. The guitar part includes a capo on the 2nd fret, indicated by a '2' in a circle. The lyrics are: WC, U, U U, U&D, P, P, S, HC & D, H&P, S (Ph), g. The guitar tablature shows various fret numbers and techniques like bends and slides. The bass line is a simple eighth-note pattern.

**D**

**Cadd9**

This system contains measures 7 through 12. The vocal line continues with lyrics: 8va cho & D, H&P, H&P, P, cho & D, H&P, H&P, P. The guitar part continues with the capo on the 2nd fret. The lyrics are: 8va cho & D, H&P, H&P, P, cho & D, H&P, H&P, P. The guitar tablature shows various fret numbers and techniques like bends and slides. The bass line is a simple eighth-note pattern.

Cadd9

E

8va

cho & HU&U HU

H&P cho

P cho

cho & HU&U HU

H&P cho

P cho

E7sus4

P

P

P

P

P

P

P

S

P

P

P

S



[illegible][illegible]

**Dadd9**

light - nings strikes a - gain \_\_\_\_\_ You got - ta rock-in' all night rock-in' all night un - til the

**E**

(Ph) ~~~~~

(Ph) ~~~~~

g

Dadd9

B

K F#m

A F#m

light-ning strikes a - gain

oh

1x tacet howling

Guitar 1 & 2 howling

H

F#m

E

L F#m

A

F#m

cho & D & P

Arm

cho & D & P

Arm

Portament  
cho&D & cho

cho U U U

HC HU

cho cho&D cho

Portament  
cho&D & cho

cho U U U

HC HU

cho cho&D cho

H





The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is the guitar part, which includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is divided into four measures, each with a specific chord: F#m, A, F#m, and E. The second staff is the vocal part, featuring the lyrics "The sound of silence" and "The sound of silence". The third staff is the piano part, which includes a key signature of one sharp (F#) and a time signature of 4/4. The piano part is divided into four measures, each with a specific chord: F#m, A, F#m, and E. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part includes a key signature change from F#m to A in the second measure, and a key signature change from A to F#m in the third measure. The vocal part includes a key signature change from F#m to A in the second measure, and a key signature change from A to F#m in the third measure. The piano part includes a key signature change from F#m to A in the second measure, and a key signature change from A to F#m in the third measure.

**F#m A F#m E**

**1** **2** **3**

**4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133** **134** **135** **136** **137** **138** **139** **140** **141** **142** **143** **144** **145** **146** **147** **148** **149** **150** **151** **152** **153** **154** **155** **156** **157** **158** **159** **160** **161** **162** **163** **164** **165** **166** **167** **168** **169** **170** **171** **172** **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198** **199** **200** **201** **202** **203** **204** **205** **206** **207** **208** **209** **210** **211** **212** **213** **214** **215** **216** **217** **218** **219** **220** **221** **222** **223** **224** **225** **226** **227** **228** **229** **230** **231** **232** **233** **234** **235** **236** **237** **238** **239** **240** **241** **242** **243** **244** **245** **246** **247** **248** **249** **250** **251** **252** **253** **254** **255** **256** **257** **258** **259** **260** **261** **262** **263** **264** **265** **266** **267** **268** **269** **270** **271** **272** **273** **274** **275** **276** **277** **278** **279** **280** **281** **282** **283** **284** **285** **286** **287** **288** **289** **290** **291** **292** **293** **294** **295** **296** **297** **298** **299** **300** **301** **302** **303** **304** **305** **306** **307** **308** **309** **310** **311** **312** **313** **314** **315** **316** **317** **318** **319** **320** **321** **322** **323** **324** **325** **326** **327** **328** **329** **330** **331** **332** **333** **334** **335** **336** **337** **338** **339** **340** **341** **342** **343** **344** **345** **346** **347** **348** **349** **350** **351** **352** **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **364** **365** **366** **367** **368** **369** **370** **371** **372** **373** **374** **375** **376** **377** **378** **379** **380** **381** **382** **383** **384** **385** **386** **387** **388** **389** **390** **391** **392** **393** **394** **395** **396** **397** **398** **399** **400** **401** **402** **403** **404** **405** **406** **407** **408** **409** **410** **411** **412** **413** **414** **415** **416** **417** **418** **419** **420** **421** **422** **423** **424** **425** **426** **427** **428** **429** **430** **431** **432** **433** **434** **435** **436** **437** **438** **439** **440** **441** **442** **443** **444** **445** **446** **447** **448** **449** **450** **451** **452** **453** **454** **455**

# KILLER OF GIANTS

キラー・オブ・ジャイアンツ

Words and Music by Ozzy Osbourne and Jake E. Lee

**A** Em Cmaj7 Em Cmaj7

Vocal

E. Guitar 1

Arpeggio →

TAB

Em Cmaj7 Em Bb(<sup>#11</sup><sub>9</sub>) Em Cmaj7 G6 Fmaj7(<sup>#11</sup>)

Cadd9 C11 Cadd9 C11

H

H

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**Dadd9 D11 Dadd9 D11**

**E6 Cmaj7 E6 Cmaj7 Aadd9**

**B7sus4** **B** **F#m** **G#m7** **A6 9** **C#m**

If none of us — be-lieve in war — Then

**E** **D** **Ama7** **D** **Ama7** **F#m** **G#m7** **A6 9**

can you tell — me what — the weap-on's for Lis-ten to me — ev - ery-one.

**C#m** **E** **D** **Amaj7** **D** **Amaj7**

If the but-ton is pushed there'll be no-where to run — oh

*S* *S* *P*

**TAB**

**C** **A** **G** **Bmadd9** **A/G** **G**

Gi - ants sleep - ing gi - ants win - ning wars with - in their dreams\_

Moth - er na - ture peo - ple state\_ your case with - out it's worth\_

*H* *H*

*H* *cho&D* *cho* *HC & D* *cho* *cho* *HC & D* *cho&D* *cho*

**E. Guitar 2**

*H* *cho&D* *cho* *HC & D* *cho* *cho* *HC & D* *cho&D* *cho*

**TAB**

**Bmadd9** **A/G** **G** **Aadd9**

— — — — —

Your Till — they wake when it's — too late — and

seas — run dry your sleep - less eyes — are

*H* *cho&D* *cho* *HC & D* *cho* *cho* *HC & D*

*H* *cho&D* *cho* *HC & D* *cho* *cho* *HC & D*

**TAB**

**A/G G A Bmadd9 D Bm Bmadd9**

in God's name blas - pheme } Kill-er of gi - ants threat-ens us  
 turn - ing red a - lert

Arpeggio

cho & D cho

cho & D cho

**A Bm Bmadd9 A**

all Moun-tains of mad- ness stand-ing so tall 1. 3. March-es of  
 2. Ris-ing so

**A G C#m7(b5) A to 1. Bmadd9**

pro - test not stop-ping the war Oh the kill-er of gi - ants the kill-er of  
 proud - ly it has no-where to fall This kill-er of



**E** **B $\flat$ add9** **G**

**TAB**

**TAB**





# FOOL LIKE YOU

フール・ライク・ユー

Words and Music by Ozzy Osbourne and Jake E. Lee

Score for "Fool Like You" by Ozzy Osbourne and Jake E. Lee. The score is written for Vocal, E. Guitar 1, and E. Guitar 2, with corresponding TAB notation.

**System 1:** Chords A, E, G. Includes "8va harm" and "harm" markings.

**System 2:** Chords G, B, F.

**System 3:** Chords F, E, G. Includes "M" (bend) markings.

**G B F**

M

T B

**F B Esus4 E**

M M M M M M H

T B

Arm 8va harm

Arm harm

**Esus4 Em C Esus4 Em D**

M M M M M M H

T B

E C D C E

I hear you breath-ing though you're so far a - way\_ can you just  
know it you think you know it\_ all\_ but you don't

C D

go where you're go-ing to\_ I could-n't give a damn or\_ two\_ a-bout a fool like\_  
e - ven have a\_ clue\_ And con - trol is still in\_ view\_ for a fool like\_

E C D E

you\_ that's\_ true\_ Are you just too cool no you're just per-fect-ly cold\_ and what goes a -  
you\_ that's\_ true\_ Is there a rea- son for the way that you are\_ or does it  
guilt-y com-mit-ted ev- er - ry crime\_ but still they

C D

- roud still comes a - round\_ I think it's all summed up and\_ down\_ in a fool\_ like  
just come nat - u - ral - ly\_ To have an id - i - o - syn - cra - sy\_ and be a fool\_ like  
say you must go\_ free\_ Looks like haunt - ed I will\_ be\_ by a fool\_ like

**E** **C D to  $\Phi$  **E** **C#madd9** **B/C#****

you\_ that's true\_ To - day is just an - oth - er day  
 you\_ that's true\_ You're hear-ing what you want to hear  
 you\_ that's true\_

**C#madd9** **A** **C#madd9** **B/C#**

You hold your tick-et in - to no - where \_\_\_\_\_ It's up to you if you will stay  
 Mis-un-der-stand-ing all you see \_\_\_\_\_ An at-ti-tude in all of us

**C#madd9** **Amaj7 B/A** **Amaj7 B/A** **Amaj7 B/A** **F** **Esus4** **E**

And turn your day in - to a night \_\_\_\_\_ mare  
 Is it real-ly you and me \_\_\_\_\_

**E** **Esus4** **Em** **C** **Esus4** **Em**

**D** **E** 1x only **C** **D** **F**

You think you

**TAB**

**G** **G** **A<sup>b</sup>** **B<sup>b</sup>**

He's hid - ing re - sid - ing

**TAB**

**Fm** **A<sup>b</sup>**

deep with - in the crowd A hand out

**TAB**

**Fm** **G**

He'll pull you down

**TAB**

**TAB**

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in three systems. The first system shows the beginning of the song with a key signature of one flat (Bb) and a common time signature (C). The guitar part (G) is in the treble clef, and the vocal part (H) is in the soprano clef. The bass part (B) is in the bass clef. The second system continues the melody, with the guitar part featuring a prominent arpeggiated pattern. The third system shows the end of the song, with the guitar part featuring a final arpeggiated pattern. The score is written for guitar, vocal, and bass.

The musical score for "The Sound of Silence" is presented in four staves. The first staff shows the key signature change from F major to D minor (Fm) and back to G major (G). The second staff contains guitar chords and tablature. The third staff features a melodic line with sixteenth-note runs and triplets. The fourth staff provides the corresponding guitar fretboard positions for the melody.

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in three systems. The first system shows the beginning of the song with a guitar introduction in G major (one sharp) and a vocal melody in A-flat major (three flats). The guitar part features a complex, multi-measure rest followed by a series of chords and a triplet. The vocal part enters with the lyrics "Hello darkness, my old friend." The second system continues the vocal melody with lyrics "I have seen your face everywhere." and the guitar accompaniment. The third system shows the vocal melody with lyrics "For the times that I've lost you, I've turned to the silence." and the guitar accompaniment. The score includes a key signature change from G major to A-flat major at the beginning of the second system. The guitar part is written in standard notation with a capo on the first fret, and the vocal part is written in standard notation with lyrics in English.

**G** **Fm**

3 3 3 3 Tr. 6 6 6 6 6 6 6 6

6 5 6 3 6 5 3 6 5 3 6 5 3 3 5 4 6 6 3 4 10 11 13 10 11 13 10 12 13 12 13 12 13 10 12 13 11 6

**Fm** **G**

8va S 6 6 6 6 6 6 6 6

11 12 13 15 13 15 16 15 16 18 15 16 18 18 18 20 20 20 20 18 16 15 15 15 15 22 22 22 22 20 18 16 20 18 22

**G** **I** **A/E** **E** **E** **A/E** **Em**

HC & D & 1HC HC & D & 1HC 22 22 22 22 g



C A Em/A D E C D

You've been found

**TAB**

*D.S. to [D]*

**Coda**

**J** Esus4 E Esus4 Em C

By a fool like— you — By a fool like— you — Looks like

**TAB**

Esus4 Em D E C D

haunt - ed I will— be — by a fool like you — that's true —

**TAB**

Esus4 E Esus4 Em C

By a fool like— you — By a fool like— you — Looks like

**TAB**

**Esus4 Em D E C D**

haunt - ed I will be by a fool like you that's true

**K Esus4 E Esus4 Em C**

WC WC WC cho & D Tr.

WC WC WC cho & D Tr.

**Esus4 Em D E C D**

H S S (Ph) M M M H&P H&P (Ph) S

H S S (Ph) M M M H&P H&P (Ph) S

**Esus4 E Esus4 Em**

cho cho cho cho cho

Port. 1HC 1HU

**C Esus4 Em D**

1HU & Port. D cho & 2U & D 8va HC & D

**E C D Esus4 E**

S H&P P&H&P P&H&P P&H&P

F.O.

# SHOT IN THE DARK

暗闇にドッキリ!

Words and Music by Ozzy Osbourne and Phil Soussan

**A Bm G**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

E. Bass

Drums

**Bm G G6**

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

E. Bass

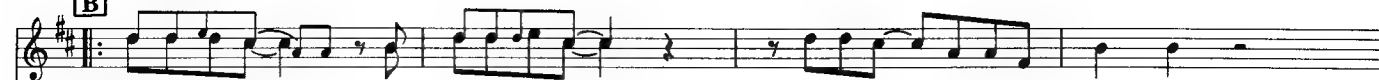
Drums

**Bm A/B Bm A/B G A/G G**

Measures 1-4 of the first system. Chords: Bm, A/B, Bm, A/B, G, A/G, G. The guitar part includes melodic lines with 'M' (muted) and 'g' (natural) markings. The vocal part has lyrics 'Ph cho & D'. The bass part provides a steady eighth-note accompaniment.

**Bm A/B Bm A/B G A/G G**

Measures 5-8 of the second system. Chords: Bm, A/B, Bm, A/B, G, A/G, G. The guitar part continues with melodic lines and 'M' and 'g' markings. The vocal part has lyrics 'Ph cho&D&cho'. The bass part continues with eighth-note accompaniment, including a '+' (accent) marking in measure 8.

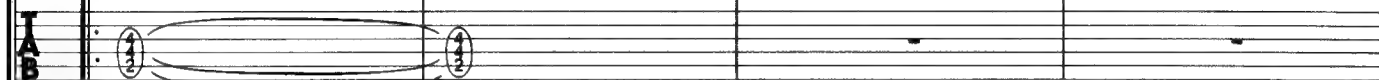
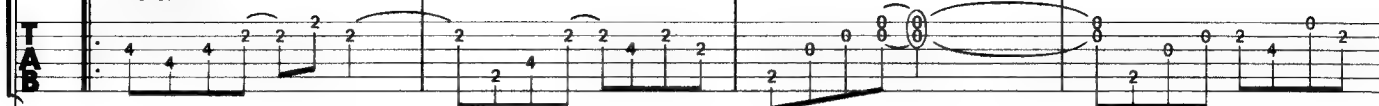
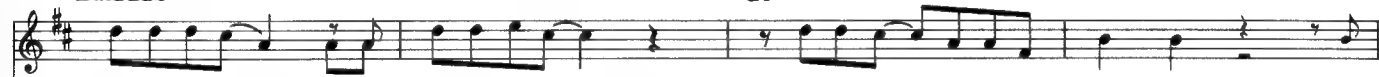
**Bmadd9****G6**

Out on the street\_ I'm stalk-ing the night\_  
Taught by the pow - ers that preach o-ver me \_

I can hear\_ my heav-y breath - ing  
I can hear\_ their emp-ty rea - son



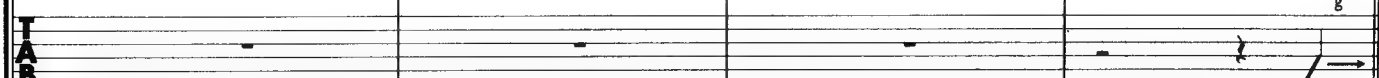
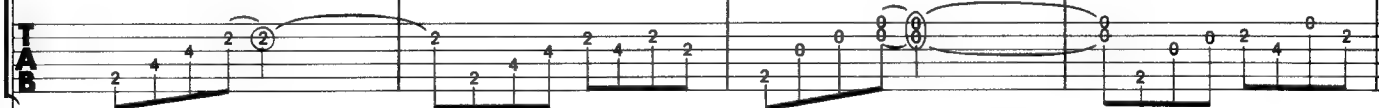
Arpeggio

**Bmadd9****G6**

Paid for the kill \_ but it does-n't seem right\_  
I would-n't lis-ten I learnt how to fight \_

Some-thing there \_ I can't be - lieve in  
I o-pened up my mind to trea - son

But



D.S. x Straight

**C G6**

**Bmadd9**

1. Voic-es are call - ing from in-side my head\_  
2.3. just like the wound-ed and when it's too late\_

I can hear\_ them  
They'll re-mem - ber

I can hear\_ them  
they'll sur-ren - der

D.S. x

S

D.S. x

S

Arpeggio

4

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

H

**G6**

**F#sus4**

**F#7**

Van-ish-ing mem-o-ries of the things that were said\_  
Nev-er a care\_ for the peo-ple who hate\_

They can try to hurt\_ me  
Un-der - es - ti - mate\_ me

now\_ } But a  
now\_ }

M M

M M

M M

M M

M M

M M

M

M M

M M

M M

M M

M M

M M

M

**D Bm** shot in the dark \_\_\_\_\_

**Em D Bm C** One step a - way from you A

WC WC

U U

S M P g M H H

TAB

**Bm** shot it the dark \_\_\_\_\_

**1. Em D Bm C** Al - ways creep - ing up on you \_\_\_\_\_

WC WC

U U

S M g S M g

TAB



**C** **E Bm A/B** **Bm A/B** **G A/G G**

All right

**G Bm A/B** **Bm A/B** **G A/G G**

(Ph) cho&D

**G** **2. 3.** **Em** **D** **Bm** **C** **Bm**

Not a thing — that you — can do A shot in the dark —

U WC

U WC

Ph cho&D H&P Ph g H H

Ph cho&D H&P Ph g H H

10 10 10 7 7 8 6 10 10

5 5 5 2 5 2 2 4 2 5 2 5

g

H

**Bm** **Em** **D** **Bm** **C** **to**

Al - ways creep - ing up — on you — All —

U

U

S M M M M S M M

S M M M M S M M

9 9 9 7 9 9 9 9 5 5 5 5 5 5 5 5

g

g

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

**F D** **C**

right

Slide Guitar →

Measures 1-4 of the first system. The right-hand melody is in treble clef with a key signature of one sharp (F#). The slide guitar part is in treble clef with a key signature of one sharp, featuring slurs and fret numbers (10, 7, 8, 7). The bass line is in bass clef with a key signature of one sharp, showing chords and a rhythmic pattern.

**D** **C**

Slide Guitar →

Measures 5-8 of the second system. The right-hand melody continues in treble clef with a key signature of one sharp. The slide guitar part continues in treble clef with a key signature of one sharp, featuring slurs and fret numbers (10, 7, 8, 7). The bass line continues in bass clef with a key signature of one sharp, showing chords and a rhythmic pattern.

[illegible]

The musical score for 'But' by The Beatles is presented in a standard notation format. It includes a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems, each with a guitar part (top staff), a bass part (middle staff), and a drum part (bottom staff). The guitar part features various techniques such as picking, strumming, and fingerpicking, with specific fret numbers indicated. The bass part provides a steady accompaniment, and the drum part includes a variety of rhythmic patterns. The score is labeled with 'Bm' (Baritone) and 'E/G# G' (Guitar) at the top. The title 'But' is written in the top right corner. The score is attributed to 'D.S. to C' (D.S. to C) at the bottom right.

**Coda**

**C** **Bm** **A/B** **Bm** **A/B** **G** **A/G** **G**

*1x only*

All right — Just a shot in the dark —

The first system of the Coda section features a vocal melody starting with a whole note 'C' chord. The guitar part includes a TAB with fret numbers (3, 4, 2, 2, 2, 2, 2, 0, 2) and techniques like 'M' (mute) and 'g' (ghost note). The bass line provides a steady eighth-note accompaniment.

**G** **Bm** **A/B** **Bm** **A/B**

Just a shot in the dark —

The second system continues the Coda section. The vocal melody is followed by a guitar part with fret numbers (5, 5, 2, 2, 5, 2, 5, 5, 5) and techniques like 'M' (mute) and 'Ph' (phrasing). The bass line continues with eighth-note accompaniment.

